1: Cohen E-4,5 (1956-1965) 1967 MS14 Kanuri MS14

There are many greetings which are adjusted to social rank, so that one can say "Hello" to a social inferior, to an equal, or to a respected superior, and receive a proper reply recognizing the same distinction. People from other areas of Nigeria and Europeans claim it is a difficult language to learn. But this is probably due to the fact that the most widespread language of Northern Nigeria is Hausa, and many outsiders find they can get along with Hausa in the cities and larger towns without having to make the effort to learn Kanuri. Certainly today most Kanuri school children know some Hausa, and facility with it is spreading throughout all of Northern Nigeria.

Distinctive Kanuri cultural features, things which are of unique Kanuri origin, are not necessarily vitally important things. But they are, if you like, diagnostic features that indicate Bornu-ness in contrast to the cultures of other closely related ethnic groups in the Sudan. Perhaps the most striking feature is the women's hair style. At its most resplendent, it resembles the form of a Trojan helmet made out of an enormous braided ponytail that begins as a crest at the front-center of the head and curves up over the head to end in a slight upward curl of the tail at the back. Today a few of the young school girls are beginning to give up this traditional Kanuri coiffure and are taking on instead the Shuwa-Arab style of a smooth top of the head with hundreds of small braids clinging tightly to the sides and back of the head, at the ends of which are either loose ringlets or a pageboy effect.

Other features which are unique to Bornu are their knives and calabash carvings. These items are also unique to each ethnic group in the region, as are tribal marks cut on the face. Thus many unique features of Kanuri traditional life are thought of locally by many peoples as differentiating criteria for separating one ethnic group from another. A Northern Nigerian going to a market in Jos, or Maiduguri, or Kano, can spot a Kanuri, Fulani, or a Hausa calabash design at a glance just as he can tell another person's ethnic group by his tribal marks, or spot a Bornu knife among a pile of others.

On the other hand, the inside of a Kanuri gentleman's household is not significantly different from the household of a man of similar rank, wealth, occupation, and education, who lives in Hausa country seven or eight hundred miles to the west of Bornu. They dress in a very similar manner, eat very similar food, and share many of the same beliefs and attitudes about what is the best way to live, make decisions, treat one's family, friends, superiors, and worship one's God. Thus although there are some clear-cut diagnostic features representative of Kanuri culture, the people share in a way of life that is practiced by millions in the Sudan, or southern savannah land border of the Sahara desert.

Gathering the Material

I first arrived in Bornu in January 1956 and stayed there until August 1957. My next contacts occurred in the summers of 1964 and again in 1965, and hopefully I shall return in the future to study specialized topics to deepen my understanding of this society as it changes and progresses in the modern world. During our first visit my wife and I spent most of our time in the small village of Magumeri about thirty-three miles northwest of the capital. This was our home base. From here we also visited other parts of the emirate, especially the larger village of

1: Cohen E-4,5 (1956-1965) 1967 MS14 Kanuri MS14

so on, report that if they visit the capital of Maiduguri they often go to pay their respects to the Maiduguri head of their own occupation. People felt that rural heads of occupations should always do this, and everyone else should try to do it now and then. Local heads of occupations, no matter where they live, usually do have some privileges. Thus in larger villages and cities, the head butcher has one day a week, not market day, on which his meat alone is sold in villages. In Magumeri the head butcher receives a small commission on all hides and skins sold by the village's butchers.

Very often those in similar occupations live close to one another within a village, and some small hamlets are made up of people devoted almost exclusively to one craft activity. This reflects the fact that sons tend to settle in the vicinity of their fathers especially when they take up the same occupation. Since this is also true of many clients and apprentices, who are non-kin, it is often quite normal to see a hamlet or a ward of a larger village composed of people most of whom practice the same dry season activity.

In analytical terms almost all of Kanuri craft production is characterized by simple technology, cottage industry organization in the same household or a group of closely related households, and by its interrelations with regional and even international competition. Let us go over these points one by one.

Only the simplest tools are required to produce everything made in Bornu, and the materials for these can often be obtained locally. Methods of production are slow and laborious. For example, an ordinary blacksmith working at home, as they all do, can make from three to five hoes a day; or a dyer working over his dye vat can color five or six robes in a busy day with no disturbances. A potter makes from ten to twenty pots a week, depending upon the type of pots being turned out. Compared to the productivity of more industrialized workers in Africa itself or other parts of the world, such outputs are almost infinitesimal. Production itself is almost always carried on in small groups located inside the household of a craftworker. In this sense Bornu craft production is of the cottage industry type. Sometimes a group of craftsmen work together in their own ward of the town, especially when the group includes a number of agnatically related kinsmen among its members. This means that a craftsman spends his working hours at home or close by in a neighbor's household, and these neighbors are often close kin. In some special cases craft work is organized along some other lines. Thus the blind people, who often live together in a ward of their own, produce rope and then sell it in one section of the market. It is an occupation that can be practiced by the blind and affords them some means of livelihood in the community.

Unlike food production in which the Bornu area provides almost everything they require in the way of staples, Kanuri crafts have never been totally self-sufficient. Thus iron for blacksmiths, dyes for clothes, paper, textiles, or glass beads have always come from outside Bornu. Furthermore there has always been competition between locally manufactured articles and those from other parts of the Sudan. This works both ways so that Bornu knives are accepted and coveted items in many markets all over the Sudan, while leather work from Kano can be seen all over Bornu and is always in high demand. On a more local level in a small village like Magumeri, craftwork from other villages almost always finds its way into the local market to compete with items produced in Magumeri. Such openness means that

1: Cohen E-4,5 (1956-1965) 1967 MS14 Kanuri MS14

To make calabashes Ka'anami buys dried half-gourds, then scrapes the excess vegetable matter from the inside and burns designs on the outer surface with hot irons. The tools are simple, merely a number of wood-handled iron blades made by the local blacksmith. Add to this charcoal for the fire to heat the irons, and the list of materials necessary for his occupation is complete. In the dry season when he is not planting Ka'anami makes about two calabashes a day on Fridays and Saturdays—the two days before Magumeri's market day, on Sunday. On Monday, Tuesday, and Wednesday he goes to other markets or makes calabashes on commission for people who want special orders. On the average he makes about fifteen calabashes per month for the four months of the wet season. For the dry season he estimates that his productivity goes up to about twenty a month. This means that on his own Ka'anami produces about 250 to 300 calabashes a year. If this sounds like a lot, it must be remembered that he sells them for anything between forty cents and seventy-five cents each. Subtract from this the cost of the gourds (about fifteen cents each) and add the fact that some weeks he doesn't sell all his wares, and it is easy to realize that the entire proceeds of Ka'anami's craftwork do not produce much beyond $150 to $200 per year in income.

Ka'anami's father, his father's younger brother, and one of his father's younger brother's sons, plus a man who for years has been a subordinate to Ka'anami's father all live in adjoining compounds and all make calabashes. Each compound is to a large extent independent, yet all originally were under the guidance and direction of Ka'anami's father who considers himself the leader of this group of households. If higher political authorities in the village wish to contact anyone in this group they invariably do so through Ka'anami's father thus recognizing his leadership and giving it legitimacy in the community.

In summary this way of productive life is far removed from the regular eight-hour day of the industrial worker. Ka'anami could no doubt produce more calabashes if he worked more rapidly and for longer hours and more days a week. But he doesn't have to—his efforts support his family and himself, and Ka'anami likes his life. He enjoys sitting in an entrance hut in his part of town with friends and relatives, people he has known all his life, talking, joking, gossiping, and moralizing about rural events. Indeed even a casual brush with Ka'anami's life indicates that he sits talking and resting in the shade for long periods of time. But he works too, and when he does he often sits around a common fire at his father's entrance hut with the other calabash makers talking or singing softly while each man looks to his own hot irons and unfinished gourds. Even when he works alone in his own compound or with his brother Dolo, friends come to visit him, or he dandles his infant daughter on his lap while cleaning out a gourd. His family, his friends and neighbors, and his fellow workers, are all interwoven into the pattern of his household life and his relation to the surrounding households. Thus the social and economic side of Ka'anami's life is part of the same fabric—this is the human side of cottage industry.

In the case below we see another household in which *tada njima* or client apprentices are more prominent and yet many of the same kinds of social and economic relations prevail.

MALA BUKAR, THE BUTCHER The butcher's craft, although lucrative in relation to other activities like Ka'anami's or blacksmithing, is a low status occupation, and many butchers including Mala Bukar are quick to say that

858 or kàla yaaku (three heads), the latter referring to the distinctive
302 three pronged hair style of pre-pubertal females. The young girls are soon more fancifully dressed and their eyelids blacked with antimony.

855 Until the age of three or four, children are kept for the
857 most part within the compound, going out only with older members. After four or five, the child begins to explore beyond the compound and meets children of his own sex in the immediate vicinity. These form peer groups who play together and gather together quickly to witness any excitement of the town. They stay away from groups of male elders who may sit conversing under a tree, but otherwise roam the town and later even the surrounding bush area freely as long as their growing amount of household tasks are complete.

868 The girls start to learn the intricacies of preparing food,
[412] carrying water, and the ever present task of grinding millet either on a quern or more commonly in a large wooden mortar. The boys begin to gather firewood, help with the farming, and the family dry season activity, as well as being on hand for running messages. Pressure in the acquisition of these skills is steady and slow but definite. Punishments are rare, but to a Western eye extremely severe. The reason is most often the continual or perhaps sudden relinquishing of a skill which by such time should have already been acquired. A young boy of ten was beaten for omitting to gather grass for his father's horse; this is a skill which boys of seven to nine should have already learned. The severity of the punishment is noted by all children within earshot. Thus the beating of one child in a village or a ward not only punishes his neglect of learned skills but advertises to all, within hearing distance of the child's screams, that punishment is not just a matter of threats but is an awesome, painful reality if limits are transgressed.

592 The net effect, productively, seems to be one of disunity since there are really three economic units within the one household. Cohesion is due to kinship and should trouble arise, legal, economic, or political, the unity within this compound, and with the others around it, to which its members are agnatically related, are observable immediately. Even the economic disunity is only partial, since Dolo often helps his older brother at the market, and both do farm work and run messages for their father.

241 [423] Ka'anami has a bush farm to the south of Magumeri village and three small plots in the nearby hamlet of Palongo where he used to live. His wife helps him to plant, hoe, and harvest the crop, as do his brothers. In 1955 he harvested twelve bags of millet (cash value [435] [432] £30/0/0) and four bags of groundnuts (cash value £11/0/0). Thus his [251] agricultural production totalled £41/0/0, one-quarter of which he sold for cash, and three-quarters of which he stored for consumption.

322 Many (but not all) of the men in Ka'anami's agnatic kinship group are calabash makers. This consists of buying dried, raw, half gourds, scraping the insides smooth, and carving designs on the [412] outer surface with hot irons. The tools are simple, wood-handled iron [372] blades, obtained from the blacksmith, and the only other material necessary is charcoal for the fire, which is extremely cheap.

322 433 443 During the dry season, Ka'anami makes on the average two calabashes per day on Fridays and Saturdays, and this ranges from one to three, or on the average about four per week. Sunday he attends the Magumeri market and sells his wares. He buys his raw calabashes from the Thursday market (Ngubura) and does not work much on Monday, Tuesday or Wednesday, except to do commissions for people who give him special orders. He may also attend nearby markets on Monday or Tuesday